

A GUIDE FOR THE SCORING OF
ESSAYS OF HIGH-SCHOOL STUDENTS

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SERVICE PAPER

A GUIDE FOR THE SCORING OF
ESSAYS OF HIGH-SCHOOL STUDENTS

Submitted by

George Prescott Nye

(B. A. in English, University of New Hampshire, 1937)

In partial fulfillment of requirements
for the degree of Master of Education

1 9 4 8

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School of Education
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The writer is indebted to Dr. William Kvaraceus, Associate Professor of Education at Boston University, for many suggestions.

The writer is also indebted to Mr. Floyd Rinker, to the Department of English at Newton High School, and to all of the teachers and student teachers whose generous cooperation made the present investigation possible.

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CHAPTER ONE

1. Statement of the Problem

The problem of the following study includes the construction of a teacher's guide to be used in the scoring of high-school composition. Such a guide must necessarily be founded upon recognized principles of composition theory. The problem also includes the actual use of this so-called teacher's guide by 33 experienced teachers of English, and 30 student teachers. Reports from the teachers and student teachers furnish the basis for conclusions concerning the practical value of the teacher's guide.

CHAPTER ONE

Teachers still need a practical way to score informal writing. As Dolch, pointed out, the best composition scales are not necessarily reliable. Moreover, they are intended only for informal, formal testing, and as Cooper's survey showed, educators largely avoid the use of scales. Teachers seem to rely upon criteria of their own which may be ill-defined, and which may vary from day to day, and from class to class. Dolch, who asked a group to score the papers of "Mary" and of "Martha", concluded that a given

1. Dolch, Edward W., "More accurate use of composition scales", English Journal, 11:36-44, Nov., 1922.
2. Thorndike, L. L., "The Value of Measurements. 11. - The Use of the Billings Scale", Eng. J., 8:155-17, April, 1919.
3. Cooper, Dorothy, "An Experimental Evaluation of Seven Composition Scales", Johns Hopkins Studies in Ed., 1929, p. 3.
4. Jones, Jessie L., "Who is equipped to Evaluate Children's Compositions?" Ed. Mag. J., 12:65-68, March, 1922.

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1. Dolch, Edward W., "More accurate Use of Composition Scales", English Journal, 11:536-44, Nov., 1922.
2. Courtis, S. A., "The Value of Measurements. II. The Uses of the Hillegas Scale", Eng. J., 8:208-17, April, 1919.
3. Speer, Dorothy, An Experimental Evaluation of Seven Composition Scales, Johns Hopkins Studies in Ed., 1929, p. 6.
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2. Courtis, S. A., "The Value of Measurements. II. The Uses of the Allieas Scale", Eng. J., 8:308-17, April, 1919.
3. Spear, Dorothy, An Experimental Evaluation of seven Composition scales, Johns Hopkins Studies in Ed., 1925.
4. Luboc, Jessie L., "Who is equipped to Evaluate Children's Compositions?" Ed. Rec. Rev., 12:60-65, March, 1935.

theme may receive an "A", or an "F", depending upon who does the scoring!

Nevertheless, it is possible to obtain a fairly high correlation between independent scorers if a careful control of the reading is exercised, as has been done by the College Entrance Examination Board₁. This is a tedious and costly method. However, for reasons to be given later, it is a method which seems to be more adaptable than composition scales as far as the present problem is concerned.

II. The Effects of Certain Controls

The teacher and the test technician have a common goal: both seek to obtain reliable data about pupil performance. But to some extent they have disagreed₁ about the best way to proceed, especially in the matter of controlled writing. Test makers have striven to control the situation, not only in order that all pupils may enjoy the same test-taking conditions, but also in order that all pupils may have the same amount of information about, and interest in, the writing topic. The test makers have undertaken this difficult task because "controlled" compositions are more easily compared with a standard than are compositions written on miscellaneous topics. But teachers, on the other hand, favor the inclusion of several optional writing topics, in order

1. Stahlaker, John M., "Question IV: The Essay", Eng. J. (Coll.), 26:133-40, February, 1937.

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to allow latitude for individual expression. Teachers also hesitate to prescribe exactly how a given topic should be treated.

The rigid control of the writing situation is more noticeable in the case of the better-known scales than in the College Entrance method. In one Hudelson scale₁, pupils are allowed exactly fifteen minutes to retell "The Snow Fight on Slatter's Hill". The pupils have no options, either in topic or treatment, and probably need only a certain mechanical facility in order to do well in the test. Parker₂ seemed to feel that such a test may do more harm than good. As for the validity of such a test, Diederich₃ observed that test compositions are valid only if they are like the writing which pupils "will have to do in the normal course of events". Other scales seem to require equally unnatural writing situations.

Diederich used College Entrance Examination Board techniques which had been modified by researches of the University of Chicago Board of Examinations. He gave his writers latitude in handling "a single broad problem", which allowed ample time. Thus the writing situation was not rigidly controlled; yet Diederich reported a high reader

1. Hudelson, Earl, Hudelson's Typical Composition Ability Scale, Public School Pub. Co., Bloomington, Ill., 1923.
2. Parker, Flora E., "The Value of Measurements", Eng. J. 8:204, 1919.
3. Diederich, Paul B., "Measurement of Skill in Writing", School Rev., 54:584-92, December, 1946.

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The rigid control of the writing situation is more noticeable in the case of the better-known scales than in the College Entrance method. In one Hughes scale, pupils are allowed exactly fifteen minutes to retell "The Snow" right on Slater's Hill". The pupils have no options, either in topic or treatment, and probably need only a certain mechanical facility in order to do well in the test. Parker² seemed to feel that such a test may do more harm than good. As for the validity of such a test, Diebertsch³ observed that test compositions are valid only if they are like the writing which pupils "will have to do in the normal course of events". Other scales seem to require equally unnatural writing situations.

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The evidence seems to show, then, that a rigid control of the writing is not the basic requirement for the reliable scoring of English composition. This basic requirement seems rather to be a control of the reading, with agreement among the readers as to the criteria for scoring.

III. The Recognition of Elements, Principles, and Qualities Which Determine Composition Excellence

Hillegas₂ avoided the limitations of defining-words by concerning himself with "general merit", which he called "just that quality which competent persons commonly consider as merit". The immediate followers of Hillegas likewise sought to measure "general merit", and were, for that reason, ridiculed by such critics as Ward₃. Ward suggested that, when men are drafted into the Army, a board of "experts" should look over each candidate and guess what the latter's scaled quality should be. However, Ward did not offer much help in the analysis of "general merit" into its component factors.

1. Traxler, A. E., and Anderson, H. A., "The Reliability of an Essay Test in English", School Review, 43:534-9, September, 1935.
2. Hillegas, M. B., "Scale for the Measurement of Quality in English Composition by Young People", Teachers College Record, 13:339ff, 1912.
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Leonard emphasized "ideas" as being the most important element of composition₁. He asserted that teachers were confining their appraisal of composition to the scoring of mechanical factors, and he urged them to "consider only ideas, their value to a youth, not to a schoolteacher". Van Wagenen₂ also stressed ideas. He provided for three separate ratings for the scoring of composition, weighted in the following manner: (a) thought content, four points; (b) structure, two points; and (c) mechanics, one point. Thus the importance of ideas, or thought content, came to be well recognized, as did the principle that some factors are more important in composition than others.

Hudelson₃ seemed to be convinced that the potentialities of scales are limited, for he wrote: "It is doubtful whether we shall get much further either by Van Wagenen's scheme or with the general-merit scales. It is likely that the most progress will be made in the future with scales designed to measure and score only one composition element at a time". A study by Ashbaugh₄ concluded that "specific measures" are more useful than those for "general quality".

1. Leonard, S. A., "How English Teachers Correct Papers", English Journal, 12:517, October, 1923.
2. Van Wagenen, M. J., A Teachers' Manual in the Use of Educational Scales, Public School Pub. Co., Bloomington, Ill., 1928.
3. Hudelson, Earl, English Composition, Its Aims, Methods and Measurement, Public School Pub. Co., Bloomington, Ill., 1923, p. 52.
4. Ashbaugh, E. J., "The Measurement of Language", Journal of Educational Research, 4:32ff, June, 1931.

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3. Andelson, Earl, English Composition, Its Aims, Methods and Measurement, Public School Pub. Co., Bloomington, Ill., 1923, p. 32.
4. Ashbaugh, A. J., "The Measurement of Language", Journal of Educational Research, 4:317, June, 1931.

Ashbaugh also declared that "a single measure of any complex is quite as likely to conceal as to reveal".

If, through the accurate measurement of one element, we could secure an index whereby the value of all elements could be inferred, we might then assume that the counting of complete clauses by Nicholson₁ and by Donovan₂ indicated not only the "response" factor which they were seeking, but also the general compositional merit.

Six judges, using Daringer's₃ list of style factors, found that such factors were present in the written work which they sampled, in proportions which corresponded rather closely to "general merit" as indicated by scales. One of the implications of Daringer's work seems to be that a careful scoring of composition for a single factor would be equivalent to a fair grading of all of the merits of the composition.

The present writer does not believe that such a short cut exists. He notes that Huxtable₄, reporting the classification of composition quality in terms of thought content,

1. Nicholson, G. H., Experimental Evaluation of the Results of Two Types of Composition Assignments, Unpublished Ed. M. Thesis, Boston University, 1947.
2. Donovan, M. W., An Experimental Evaluation of the Relative Effectiveness of Two Methods of Composition Assignments in Stimulating Ideas, Unpublished Ed. M. Thesis, Boston University, 1947.
3. Daringer, Helen F., A Study of Style in English Composition Based on Textbooks, Bureau of Publ., T. C., Columbia University, N. Y., 1930.
4. Huxtable, Z. I., "Criteria for Judging Thought Content in Written Composition", Journal of Ed. Research, Jan., 1929, Vol. XIX, p. 185-189.

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It appears, then, that composition ability is a complex made up of several variable factors, and that each of these factors may vary independently of the others. Therefore, the instrument which successfully measures composition ability should measure these component factors or categories separately. Some of these categories are more important than others and should be weighted accordingly. Further, all of the categories should be measured in order to arrive at a fair, accurate score.

1. Fogg, Sarah Jane, An Analysis of the Relationship of Intelligence Measurement and Certain Aspects of Compositional Writing, unpublished Ed. M. Thesis, Boston University, 1947.

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1. Wozz, Sarah Jane, An Analysis of the Relationship of Intelligence Measurement and Certain Aspects of Composition Writing, Unpublished M. A. Thesis, Boston University, 1927.

IV. Four Categories into which Composition Merit may be Divided

The Scorer's Guide is intended to cover four categories which make up composition merit: Preparation, Organization, Style, and Form. Of these, the first three are described by Hinton₁ in terms which he developed from a statistical analysis of over twenty thousand statements by experienced teachers of English. Despite the subjective nature of Hinton's definitions (since not all teachers necessarily agree as to what is meant by any given rubric, or descriptive word), the writer has made use of them in the Scorer's Guide.

In referring to Preparation (or as he calls it, "substance"), Hinton states:

"The writers of the better compositions were found to have a wider personal knowledge of their subjects and to be more genuinely interested in presenting their stories." Compared with the authors of inferior compositions, "they revealed more mature minds, broader experiences, greater alertness to scenes and events, and a fuller awareness of the effect of scenes and events upon people. They included more nearly everything that the reader needed to know for a thorough understanding of the subject and omitted more of the things that were unessential."

The term Preparation is applied instead of "substance" in order to include only those non-writing assets which a pupil may have before beginning to write. Such qualities, as they appear in the composition, may thus be distinguished from Organization, Style, and Form.

Hinton's description of Preparation suggests three sub-

1. Hinton, Eugene M., An Analytical Study of the Qualities of Style and Rhetoric Found in English Compositions, Teachers Coll., Columbia U., T.C.C.E.#806, 1940. p. 116.

divisions: first, "wide personal knowledge of the subject"; second, interest in the subject; and third, ideas about the subject.

The second category in the Scorer's Guide, Organization, corresponds to Hinton's "principles of composition". Hinton found that his judges described the better compositions as "better planned and better organized" than the inferior compositions. "The parts were arranged in a more natural or a more logical sequence, often being connected by a better choice of words, phrases, or clauses to show the proper relationships". Elsewhere in Hinton's work₁ the importance of a "direct" beginning, and of an "effective" ending is emphasized.

In the category of Organization there are many subdivisions which could be distinguished. Perhaps the two most important are: (a) a complete presentation of the essential details, and (b) an orderly, logical sequence.

The present writer does not attempt to use strict sequence of paragraphing as a criterion for Organization. Donovan₂ also avoided the paragraph. According to McClusky and Coleman₃, "the larger the unit, the less important the sequence between units becomes". They reported a "striking failure" on the part of college juniors and seniors who tried ^{to} the rearrange disjunct material. The patterns which language may take seem to be very

1. Hinton, Eugene M., op. cit., p. 120.
2. Donovan, M. W., op. cit., p. 21.
3. McClusky, H. Y., and Coleman, Creighton, "An Experimental Study of Language Patterns", English Journal, 25:52-3, January, 1936.

flexible. The choice of a particular pattern may be considered as Style.

V. Style

For the purposes of this study it is necessary to describe style in terms upon which there is general agreement. If Style denotes accurate literary expression in general, then the definition is, perhaps, too vague and broad to distinguish style from various other compositional qualities. But, on the other hand, if Style is limited to writing that is "finicking"¹ and "fanciful", the implication is that much writing, such as high-school pupils might produce, has no "style".

If Barton's² premise is used, the assertion is justified that Style is ordinarily present in all of a person's writing in so far as the individual "transcends" his situational limitations; furthermore, Style is the "characteristic aspect" of the individual's writing, "satisfying the writer within himself". Barton described specific "style-traits" in terms of trait names. Her readers of themes applied trait names independently, and such rubrics were used as were substantially agreed upon. Some of the more important trait names listed by Hinton³ are "originality", "vividness", "color", "sensitiveness", "sincerity", "fluency", and "naturalness". These "style-traits"

1. Priestley, J. B., "A note on Style", English Journal, 20:49608, June, 1931.
2. Barton, Dorothy J., The Relation of Personality to Compositional Writing and to Style of Writing, Unpublished Doctoral Dissertation, Syracuse U., 1946.
3. Hinton, Eugene, op. cit., p. 116.

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2. Barton, Dorothy J., The Relation of Personality to Compositional Writing and to Style of Writing, Unpublished Doctoral Dissertation, Syracuse U., 1946.
3. Hinton, Eugene, op. cit., p. 116.

seem to correspond to Wendell's "qualities of style"₁.

Another aspect of Style seems to be vocabulary. Hinton concluded that his superior writers "chose their words....from more extensive vocabularies". A plentiful supply of well-chosen words seems to correspond to "elements of style".

Thus, the nature of Style seems to be "twofold", as De Quincey₂ noted. The "mechanic" aspect relates to adequacy of vocabulary and to clear, accurate use of language. The "organic" aspect of Style is impressionistic, and can be approximately conveyed only by a multitude of trait names describing the color, originality, fluency, and variety of the words and groups of words used in the composition. The present writer tried to construct the Scorer's Guide keeping both aspects of Style in mind.

VI. Form

Hinton avoided any discussion of the role played by Form (mechanics). However, the writer felt that in practice the consideration of Form cannot be avoided, and if Form were to be scored separately, the teacher must then decide how to arrive at a composite score. The writer therefore added a fourth area, Form, giving it the same value as Organization and Style, but only half the weight given to Preparation. This is approximately

1. Wendell, Barrett, English Composition, N. Y.: Chas. Scribner's Sons, 1891, p. IX.
2. DeQuincey, Thomas, "Style" (from English Poetry and Prose of the Romantic Movement, George B. Woods, editor, Chicago: Scott Foresman, 1929, p. 1087).

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 Another aspect of style seems to be vocabulary. Hinton
 concluded that his superior writers "chose their words....from
 more extensive vocabularies". A plentiful supply of well-
 chosen words seems to correspond to "elements of style".
 Thus, the nature of style seems to be "twofold", as he
 Guiney noted. The "mechanic" aspect relates to adequacy of
 vocabulary and to clear, accurate use of language. The
 "organic" aspect of style is impressionistic, and can be
 approximately conveyed only by a multitude of trait names
 describing the color, originality, fineness, and variety of the
 words and groups of words used in the composition. The
 present writer tried to construct the teacher's Guide keeping
 both aspects of style in mind.

VI. Form

Hinton avoided any discussion of the role played by form
 (mechanics). However, the writer felt that in practice the
 consideration of form cannot be avoided, and if form were to be
 scored separately, the teacher must then decide how to arrive
 at a composite score. The writer therefore added a fourth area,
 form, giving it the same value as organization and style, but
 only half the weight given to preparation. This is approximately

1. Wendell, Harriet, English Composition, W. L. Clegg.
 Scribner's Sons, 1891, p. ix.
2. Robinson, Thomas, "Style" (from English Poetry and Prose
of the Romantic Movement, George R. Wood, editor,
 Chicago: Scott Foresman, 1929, p. 102v).

in accordance with Van Wageningen's breakdown of composition merit. The writer takes Form to mean all matters of established usage, particularly spelling, punctuation, capitalization, grammar, and sentence structure. Ordinarily a teacher first marks any errors of Form on the theme itself, for the information and benefit of the pupil. A teacher using the Scorer's Guide then counts the number of Form errors per 100 words in the theme, and also the range of similar errors in the class as a whole. Assuming, for expediency, that all errors are equally serious, and that the class distribution of errors is normal, the teacher arrives at the sub-total for Form by considering the given theme in its relationship to the class's performance as a whole. Thus, themes having the fewest errors should be scored "5", and those having the most, "1". A relatively large number, having an error count close to the mean, should receive the mean rating of "3".

VII. The Five-step Rating Scale

In rating composition, Stahlaker₁ suggested ratings of six steps each to be used in three sub-areas, "organization", "coherence", and "mechanics". Stahlaker's steps were: "5", "4", "3", "2", "1", and "0".

The present writer chose to use five of these steps, omitting the zero step for two reasons. In the first place

1. Stahlaker, John M., "Question IV: The Essay", p. 139.

in accordance with Van Hagen's breakdown of composition merit. The writer takes form to mean all matters of established usage, particularly spelling, punctuation, capitalization, grammar, and sentence structure. Ordinarily a teacher finds many errors of form on the theme itself, for the information and benefit of the pupil. A teacher using the Stephens' Guide then counts the number of form errors per 100 words in the theme, and also the range of similar errors in the class as a whole. Assuming, for expediency, that all errors are equally serious, and that the class distribution of errors is normal, the teacher arrives at the sub-total for form by considering the given theme in its relationship to the class's performance as a whole. Thus, themes having the lowest errors should be scored "5", and those having the most, "1". A relatively large number, having an error count close to the mean, should receive the mean rating of "3".

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1. Stephener, John M., "Question IV: The Essay", p. 133.

he feels that ordinarily, when the pupil has actually written a composition of some length, it has some positive degree of merit. Another reason for not using six steps is that it is doubtful whether scorers who have had no special training can accurately distinguish between more than five levels of excellence. Healy₁ found that teachers "do not make a distinction between an excellent.....composition and a superior one", nor between "average and poor" ratings. Five-step ratings were therefore used in the Scorer's Guide.

CHAPTER TWO

1. Healy, Katherine L., "Study of the Factors Involved in Rating Pupils' Compositions", Journal of Experimental Education, 4:50-53, September, 1935.

CHAPTER TWO

Plan of Study and Procedure

1. Basic Considerations Governing the Construction of the Teacher's Guide

The first step in the process of preparing the Teacher's Guide, as outlined in the preceding chapter, was to determine the basic considerations governing the construction of the guide. These considerations are of two kinds: (a) those which are of a general nature and (b) those which are of a specific nature. The general considerations are those which are of a general nature and the specific considerations are those which are of a specific nature.

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Also for example, the writer tried to make the Teacher's Guide as simple as possible in order that it might be used by teachers who are not familiar with the principles of psychology. The Teacher's Guide was prepared in a simple and straightforward manner, so that it might be used by teachers who are not familiar with the principles of psychology. The Teacher's Guide was prepared in a simple and straightforward manner, so that it might be used by teachers who are not familiar with the principles of psychology.

2. Description of the Materials on which the Teacher's Guide is Based

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1. Teachers' opinions are given on page 11.

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Another consideration was the production of an instrument of practical value. To this end the Scorer's Guide was made as short as possible in the hope that its use would not entail so much additional labor that the teachers would prefer to correct essays by other methods₁.

Also for reasons of practicality, the writer tried to make the Scorer's Guide broadly applicable to all kinds of expository writing. The instrument was not tailor-made for any single assignment. Thus the Scorer's Guide was designed to be more applicable and useful than such an instrument, although perhaps less valid, and less reliable.

II. Description of the Compositions on which the Scorer's Guide Was Tested

The compositions used in this experiment were produced in connection with regular English work. They were written by a

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class of twenty-seven twelfth-grade pupils taught by Mr. Roland Heintzelman at Newton High School, Newtonville, Massachusetts. The class was a college preparatory group. The number of boys in the class was 13; the number of girls was 14. It was not a class of special writing ability. Pupils recognized for brilliant writing ability were in another class. On the other hand, there were no pupils in the class who produced much of the kind of composition associated with slow twelfth-grade groups. Thus the class, although not exceptionally gifted in written expression, could be expected to produce a type of essay rather difficult to evaluate. In fact one experienced teacher remarked, in the course of this experiment: "This is the kind of writing I find most difficult to grade. It 'sounds good', but what has the writer actually said? Grandiose vocabulary hides paucity of ideas and triteness".

The compositions used in this experiment were written in response to two regular assignments. For the first assignment the students were asked to write a "free", or personal essay on the broad topic, "Happiness". They were asked to discuss their personal ideas of happiness, using from 200 to 500 words. The students were not required to organize their writing in any particular manner, except that they were to develop ideas and arrive at conclusions. They were to avoid story telling. Lamb's Old China was read to the students, as an admirable example of the free-essay style.

The other assignment was to write a controlled essay based

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Copies of compositions from both of the assignments are included in the Appendix, p. 39.

III. The Sampling of the Themes

The fifty-four themes resulting from the two assignments described above were copied on the typewriter, preserving every usage error, as far as possible. Next the themes were read by the writer and two other judges. Eight themes were selected for intensive use. The remaining forty-six themes were subsequently used only to give the scorers a better understanding of the relative ability of the class.

Of the eight themes chosen for intensive use, four were chosen as examples, respectively, of good preparation, good organization, good style, and good form, with reference to the class as a whole. The other four themes were considered by the three judges to be inferior, in turn, in each of the same four categories. In the absolute sense, the eight themes were hardly established in this way as the best, or worst, in each category; however, it was assumed for the purposes of this experiment that these eight themes broadly indicated the range and the variety of ability in the class which produced them.

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IV. Description of the Groups Which Tried Out the Scorer's Guide

In this experiment the Scorer's Guide was used by three groups.

Group I consisted of fifteen experienced teachers of high-school English. All were teaching or had very recently taught, and most of them had over five years' experience. Not more than three persons in Group I were teaching in any one school; that is, the group represented a scattered sampling of teachers, from many parts of New England.

Group II consisted of eight experienced teachers of English who were taking graduate work in the School of Education, Boston University.

Group III consisted of twenty seniors and graduate students who were taking work in the teaching of English at the School of Education.

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and (b) the above-mentioned eight themes to be scored₁.

The writer supplied each member of Groups II and III with a packet containing the following: (a) the Scorer's Guide, with instructions, (b) a copy of the theme designated "H9R4"₂, and (c) several other themes from the same assignment. These additional themes were furnished in order to give the scorer an idea of the relative ability of the class, and of the ability of the author of "H9R4".

Working independently, as far as is known, the individuals of Groups I, II, and III scored the themes according to the instructions, and returned the packets to the writer by mail.

v. Method of Handling Data

Responses from forty-three individual scorers were obtained by means of the packets described in the preceding section.

The writer's first step was to compute the composite scores for the various themes. The maximum score was to be "25", and the minimum, "5". The composite score represents the sum, in each case, of the values of the four categories.

The value for the Preparation category was computed in each case by adding together the ratings assigned by each scorer to parts "A", "B", and "C" of the scorer's Guide, and multiplying the sum by two-thirds. This was done because parts "A", "B", and

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The value for the Organization category was obtained by multiplying by one-half the sum of the ratings assigned to parts "D" and "E". This was done in order to obtain the planned maximum of five points for Organization.

The value for the Style category was obtained by adding together the ratings assigned to parts "F" and "G". The result was again multiplied by one-half, in order to obtain the planned maximum of five points for Style.

The number of errors in Form, as marked by each of the scorers on each of the themes, was expressed in terms of errors per one-hundred words (after Willing). The class average for these values was 4.8 errors per hundred words. This was assumed to correspond to "3", the mean rating for Form. Then, according to an approximate frequency distribution, themes having fewer than 1.6 errors per hundred words were scored "5" for Form. Themes marked as having from 1.6 to 3.0 errors per hundred words were given a Form value of "4". Themes marked as having from 3.0 to 6.6 errors per hundred words were given a Form value of "3". Themes marked as having from 6.6 to 8.0 errors per hundred words were given a Form value of "2". Finally those themes which were marked as having more than 8.0 errors per hundred words were assigned the minimum Form value of "1". The system resulted in the anomalous situation of rating a given themes for Form over as wide a range as for the supposedly less objective

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categories. Some teachers found as few as eight errors in a theme in which others found thirty-five. The scores are analysed in Chapter III.

For the purpose of securing a correlation coefficient for theme H9R4, one of the packets was removed by a random selection and the remaining forty-two were numbered in the order received. Each odd-numbered composite score was paired with the even-numbered one which followed it. The split-half correlation which was found in this way, using the Pearson Product-Moment method, is reported in the following chapter. In making such a correlation, the writer assumes that the forty-two judges were similar in ability to judge written composition, and therefore interchangeable.

1

The writer planned to use this self-correlation of the Scorer's Guide as an indication of the value of the instrument, since a high correlation of scores given to a particular theme would indicate a high degree of agreement among the scorers.

1. Guilford, J. P., Fundamental Statistics in Psychology and Education, N.Y.: McGraw-Hill, 1942, p. 284.

CHAPTER THREE

Findings and Implications

Table 1

OPINIONS OF EXPERIENCED TEACHERS
(Figures indicate percent of the scorers)

Question	yes	no	unde- cided
Does the Scorer's Guide include the most important factors that make up composition merit?	100	0	0
Does the Scorer's Guide require too much time?	78	0	22
Would it be of great assistance to beginning teachers?	65	33	12
Would it be of great assistance to experienced teachers?	11	61	28

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It will appear from Table 1 that in the opinion of teachers the scorer's Guide includes the most important factors that make up composition merit. Several teachers would add other factors, but apparently do not consider such additions to be "most important".

Only one teacher wrote that the scorer's Guide would not require too much time. "If used as a regular thing". A majority of the teachers indicated that the method is too time-consuming. This majority is significant even though Table 1 represents the sentiment of only a small number. For if we use the null hypothesis, we find the chances are 1 in 67 that this vote is taken from a population in which half of the teachers are undecided. Therefore, according to a significant majority, the

1. Appendix, p. vi, items 1, 3, and 5.

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1. Appendix, p. 38, items 1, 3, and 5.

Scorer's Guide requires too much time.

A slight majority decided that the Scorer's Guide would be a help to beginning teachers, but a very significant proportion indicated that, as experienced teachers, they had not found it helpful.

mean	16.04
median	16.73
standard deviation	2.80
S. E. of the mean	.44
mean (preparation category)	7.43
median	7.71
standard deviation	.87
S. E. of the mean	.14
mean (organization category)	3.21
median	3.54
standard deviation	1.51
S. E. of the mean	.39
mean (style category)	3.27
median	3.75
standard deviation	1.0
S. E. of the mean	.16
mean (form)	2.30
median	2.18
standard deviation	.96
S. E. of the mean	.15

Table II

Variability and Central Tendency of Scores Assigned to Theme
H9R4 by the Forty-three Scorers

mean, composite scores	16.04
median	16.71
standard deviation	2.80
<u>S. E. of the mean</u>	<u>.44</u>
mean (preparation category)	7.43
median	7.71
standard deviation	.87
<u>S. E. of the mean</u>	<u>.14</u>
mean (organization category)	3.21
median	3.54
standard deviation	1.61
<u>S. E. of the mean</u>	<u>.25</u>
mean (style category)	3.37
median	3.75
standard deviation	1.0
<u>S. E. of the mean</u>	<u>.16</u>
mean (form)	2.30
median	2.19
standard deviation	.96
<u>S. E. of the mean</u>	<u>.15</u>

It is noted that each median in the table given above is numerically greater than the corresponding mean, a fact which ordinarily suggests skewness. Table IIA shows this skewness, as affecting the distribution of H9R4 scores. Skewness in this case may result from the fact that the scores are bunched near the restrictive upper limit. That is, only the low scores could be extreme deviates.

Table IIA

Distribution of Composite Scores Assigned to Theme H9R4

Class Interval	Frequency
9 - 11	3
11 - 13	2
13 - 15	7
15 - 17	10
17 - 19	15
19 - 21	6

Table III

MEAN VALUES COMPUTED FROM RATINGS BY EXPERIENCED TEACHERS

e (Chosen in preliminary reading as example of excellence in the category indicated)

w (Chosen as example of weakness in category indicated)

Theme (code)	Total score		Prepara- tion	Organiz- ation	Style	Form
H9R4	16.04	e	7.43	3.21	3.37	2.30
F7P3	13.93		6.00	e 2.87	2.60	2.47
M6W4	18.80		8.00	3.60	e 4.13	3.07
O8Y3	19.53		7.60	3.53	3.73	e 4.67
F7P4	10.06	w	4.27	1.20	1.87	2.73
U6E3	15.33		6.53	w 2.60	2.60	3.60
C4M3	13.60		6.40	2.60	w 2.67	2.60
P9Z4	11.86		5.47	1.87	2.87	w 1.67

It is interesting to note that the experienced teachers confirmed the selective criteria of the preliminary reading.

Table III seems to show that, of the four categories used here, none could be measured alone in order to secure an index₁.

For if we were to measure only Preparation, we should infer that M6W4, and not O8Y3, had the highest total score. If we measured only Form, we would give half of the themes lower marks than we gave to F7P4. Apparently the four categories vary independently of one another to some extent, at least.

1. See discussion, p. 6.

Table IV
STANDARD DEVIATIONS OF THE RATINGS BY EXPERIENCED TEACHERS
(Computed from ungrouped data)

Theme	Preparation	Organization	Style	Form
H9R4	.87	1.61	1.00	.96
F7P3	1.93	1.16	.80	1.09
M6W4	1.63	1.14	.81	1.35
O8Y3	1.29	1.02	1.00	.60
F7P4	.67	.91	.80	.77
U6E3	2.58	1.20	1.25	1.02
C4M3	.83	1.20	.70	.88
P9Z4	2.12	.89	.72	.87

Only twenty-three experienced teachers took part in the scoring for which Table IV gives variability figures; nevertheless, we can make a few limited observations.

As might be expected, the teachers' ratings varied most in the case of the shortest theme, U6E3. This 220-word theme is also a "free" essay, a fact which may or may not be a cause for greater disagreement among the scorers.

Teachers' ratings varied least in the case of theme F7P4. This theme is a controlled essay of 270 words.

The greatest range of variability seems to be in the rating of Preparation. A relatively narrow range is observed in the rating of Style, where in 7 out of 8 cases sixty-eight percent of the ratings fell within one "step", plus or minus, on the five-"step" scale.

The fact that the teachers disagreed more when rating one category than they did when rating another may be explained in two ways. On the one hand, one category may be more difficult to appraise than the other. On the other hand, the Scorer's Guide may have failed in one category to define the variables as well as in the other category.

Table V

Pearson Product-moment Correlation of 21 Pairs of Scores
Obtained by Teachers Using the Scorer's Guide

Correlation coefficient "r"	=	+ .36
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Standard Error of "r"	=	±.19
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The split-half correlation coefficient reported in Table V, based on a random pairing of H9R4 scores, is presumed to indicate the reliability of the Scorer's Guide. The procedure of self-correlation to determine reliability is based on the assumption that all of the scorers were comparable as judges of composition.

A correlation coefficient of .36 is not significant in this case, since it is not equal to "at least three times its S.E."₁. Repeated similar trials would be expected to yield correlation coefficients falling, two-thirds of the time, between .17 and .55. A correlation in this range would not be satisfactory for a device used to measure English composition.

1. Guilford, op. cit., p. 210.

Limitations

Limitations are recognized both in the construction of the Scorer's Guide and in the manner in which it was used.

The instrument would be more reliable if it were longer and required more judgments than does the present Scorer's Guide.

The semantic dictum₁ that a given word never has exactly the same meaning twice is especially true in the case of descriptive words. We can hardly secure an objective rating of stylistic qualities if each scorer is obliged to rely heavily upon his subjective scale of values. In this connection the present Guide depends on the scorers' manifold ideas as to what is meant by "monotonous" style, "commonplace" words, or "needless" digressions. What seems "commonplace" to one reader may seem refreshingly novel to another. A digression which seems "needless" to one may seem rather necessary to another. In short, the Scorer's Guide is not sufficiently objective.

The reliability of the instrument could be improved by furnishing each scorer with a detailed description of the class, including many samples of similar writing done by the class. If such samples were already marked with the average of experts' ratings, then each scorer would have a basis for objective comparison.

In addition to the limitations with respect to reliability within the instrument itself, possible deviations in sampling

1. Richards, I. A., The Philosophy of Rhetoric, Oxford U. Press, New York, 1936.

should be mentioned. Perhaps the best way to offset such deviations would be to use a larger sample, allowing chance to equalize the many factors present.

The lack of agreement in the scoring of Form₁ has been mentioned. The writer assumes that such variability is due either to failure of the Scorer's Guide to define Form, or to inability on the part of the scorers to distinguish errors.

Aside from reliability, the Scorer's Guide was not sufficiently easy to use. The process of scoring should have been made simpler, in order to forestall the teachers' objections in regard to the amount of time required. The duplicated materials were not easy to read; sharper copies would have served better, as would double spacing of theme copies.

There was a greater or less extent on the ratings for any particular combination of qualities. There seems to be slightly less variability in the teacher's ratings for style.

The correlation coefficient reported in Table V is below the lower limit of acceptance for educational tests.

The categories of Preparation, Organization, Style, and Film seem to vary more or less independently of one another.

1. Guilford, J. P., Fundamental Statistics in Psychology and Education, New York: McGraw-Hill, 1942, p. 243.

1. p. 19, bottom of page.

Conclusions

The Scorer's Guide as used in this experiment requires the judges to rate qualities which seem to be vaguely or ambiguously defined. For example, the criteria for evaluating knowledge of the subject apparently are not the same for both the critical and the "free" essay. As one teacher wrote on the margin of a "Happiness" theme: "Are there any 'details' and 'facts' that must be included?" A rating scale designed for a single essay assignment would have been a better approach to the problem.

Teachers using the Scorer's Guide seem to be able to distinguish between levels of excellence within the various categories. It is not clear from Table IV data whether the teachers agree to a greater or less extent on the ratings for any particular combination of qualities. There seems to be slightly less variability in the teacher's ratings for style.

The correlation coefficient reported in Table V is below the lower limit of usefulness for educational tests₁.

The categories of Preparation, Organization, Style, and Form seem to vary more or less independently of one another.

1. Guilford, J. P., Fundamental Statistics in Psychology and Education, New York: McGraw-Hill, 1942, p. 223.

Summary of Conclusions

1. This experiment showed a low correlation between the scores assigned to a single theme by teachers using the Scorer's Guide.
2. A majority of the teachers doubt that the Scorer's Guide is of value to experienced teachers, but think that the device might assist beginning teachers. Moreover, the Scorer's Guide appears to have rather limited practical value because it requires too much of the scorer's time.
3. The writer feels that to be reliable, the Scorer's Guide should be supplemented with graded samples from the same writing assignment.

Summary of Conclusions

1. This experiment showed a low correlation between the scores assigned to a single theme by teachers using the scorer's Guide.
2. A majority of the teachers doubt that the scorer's Guide is of value to experienced teachers, but think that the device might assist beginning teachers. Moreover, the scorer's Guide appears to have rather limited practical value because it requires too much of the scorer's time.
3. The writer feels that to be reliable, the scorer's Guide should be supplemented with graded samples from the same writing assignment.

Value of this Experiment

The writer feels that the use of the Scorer's Guide in the high school might benefit both the teachers and the pupils.

Teachers--especially beginning teachers--would, from such a device, derive an increased awareness of the following:

- (a) the elements which contribute to composition excellence, and
- (b) the theory that certain elements must be weighted. Grade norms within the school could be set up, as mentioned in the following section of this study.

Pupils would benefit from the increased fairness of controlled marking.

Possibly they could with profit learn to analyse their own writing problems, if the Scorer's Guide were thoroughly explained to them.

Suggestions for Further Study

Many of the limitations of the present study could be overcome if the Scorer's Guide were revised and retested on a single assignment, such as a controlled essay.

Sample themes could be selected by preliminary reading as was done in the present experiment. These themes could be scored by twenty or more experienced teachers who would use the revised Scorer's Guide. Then the mean scores for each of the four categories could be marked on each theme. Next, a large number of teachers could use the revised Scorer's Guide,

together with the sample themes already scored, in order to evaluate the other themes of the same assignment.

Thus the scorers would have examples of known excellence, in each of the four categories, as well as the descriptions furnished in the Guide. Therefore a high reader reliability could be expected. The mean composite scores for the themes of a given grade could easily be converted into letter grades, or to standard scores. The normative achievement within each category could be defined for the given grade and school.

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APPENDIX

APPENDIX

Opinions and Comments on the Scorer's Guide, as Written by
The Scorers

1. "Too many questions not asked on questionnaire or problems not covered".
2. "In a subjective essay"... "are there any 'details', 'facts', or 'materials' that must be included?"
3. "Should there not be a sentence-coherence category?"
4. "Guides on preparation, organization, and style are excellent. I found guide on Form rather confusing and underweighted".
5. "I think your section on style needs tightening up; it needs to be more exact in the definition of its terms. For example, you say nothing of sentence variety, which, I feel, is one of the most important elements of good style. Too often students fall into the habit of using only simple, or compound sentences, overlooking the effectiveness which sentence variety gives to their compositions".
6. "The system is time-consuming".
7. "I grant that such an evaluation as this has merit; it systematizes the correction, but with the average class of 25 or 30 the teacher would spend eight hours on one set of papers!"
8. As for taking too much time, "probably not, if one used it as a regular thing".
9. "This looks like a good job".
10. "It should help the teacher to point out a pupil's areas of weakness more definitely. It also makes the marking of compositions more objective, something that may balance the greater length of time necessary in using the system."
11. "A beginning teacher should derive much value from Scorer's Guide, but an experienced teacher would automatically weight values in first reading".

Instructions for the Scorer

You have kindly undertaken to score the attached eight themes which have been selected from the work of a 12th grade, college-preparatory class of twenty-eight boys and girls. The eight themes were chosen to show the range and variety appearing in two assignments.

The scores which you and other teachers of English will arrive at, using the enclosed Scorer's Guide and Score Sheets, will be used to see whether the Scorer's Guide is of value in controlling the reliability of readers of 12th grade themes.

You may already have perfected a technique of your own for composition scoring which is wholly satisfactory. But, as you will doubtless agree, many teachers have not done so.

The Scorer's Guide, on the following page, divides composition merit arbitrarily into four areas, "preparation", "organization", "style", and "form". Since "preparation" is weighted, the highest possible total score would be 25, and the lowest, 5.

You are to write in, on the score sheet for each theme, the sub-scores in each area, and any other important notations, such as a "+" or "-" under "logical viewpoint", for example.

You may write on the themes, if you desire to do so.
It is suggested that you consider each theme as a whole, in arriving at each sub-total. Please use only the suggested values for sub-totals, and don't "make allowances" in one area because of the merit of another area.

Effort has been made to preserve all errors of Form, so far as possible. In judging Form, which would ordinarily be judged in comparison with the achievement of the class as a whole, please base your judgment on the eight samples given, which broadly indicate the range of the class.

After you have completed the scoring, please fill in the section below.

NAME OF SCORER _____

SCHOOL _____

(Underline "yes" if you agree, "no" if you disagree, or "u" if you are undecided, concerning each of the following statements.)

1. The Scorer's Guide includes the most important factors that make up composition merit.....Yes..No..u
2. The Scorer's Guide requires too much timeYes..No.. u
3. It would be of great assistance to beginning teachers..Yes..No..u
4. It would be of assistance to experienced teachers....Yes..No.. u

Would you like to learn of the results of this study?..Yes..No

Name of Scorer:

To the Scorer: Read the composition; then consider it in respect to each of the items below (it may be necessary to reread the composition at times). You are to select from each item an appropriate numerical value and write it in the column at the right, as is done in Item "0".

(0) _____
 1 2 3 4 5 . . . X

A. Does the composition indicate a good knowledge of the subject?

ignorant of important details	sketchy knowledge, some facts seem missing	fair knowledge of subject, few errors or gaps	pretty well informed, but some material not assimilated	wide, personal knowledge
1	2	3	4	5 . . .

B. Does the writer seem interested in his topic?

uninterested in subject; quits at beginning	seems diffident, does not write as much as he could	slightly inter- ested, average	shows interest, tries to interest reader	takes a vital, active interest: topic is dear to him
1	2	3	4	5 . . .

C. Is there evidence of alert reasoning?

almost barren of ideas	a few ideas, but only half- developed, confused ones	ideas are common- place	ideas are fairly well developed	many well-developed ideas
1	2	3	4	5 . . .

D. Is there Unity?

irrelevant material more prominent than topic	digresses needlessly -- doesn't settle down to one topic	wanders, but central thought is fairly clear	includes essentials, digresses little	central topic fully given, no unessentials
1	2	3	4	5 . . .

E. Is the composition coherent?

extremely jumbled arrange- ment baffles reader	poor paragraphing -- poor sequence, hard to follow	some errors in paragraph- ing but fairly logical	logical, with abrupt or clumsy transitions	excellent continuity, orderly planning
1	2	3	4	5 . . .

F. How adequate is the vocabulary?

41

confuses simple word meanings, unable to supply words 1	uses inexact, trite words, repeats for lack of synonyms 2	uses common- place words without variety 3	pretty good vocabu- ary 4	always seems to have exact word 5 . . . ____
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G. Is the style effective?

wholly unemphatic, colloquial, and muddled 1	monotonous, "choppy", and weak 2	overworks simple grammatical structures: somewhat monotonous 3	varied and fluent but lacks emphasis 4	uses contrast, repetition, and subor- dination for a forceful style 5 . . . ____
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H. Evaluation of Form

Number of errors in SPELLING..... ____

Number of errors, PUNCTUATION ____

Number of errors, CAPITALIZATION ____

Number of errors in GRAMMAR ____

Number of errors, SENTENCE STRUCTURE ____

Total ____

Number of words in the composition...

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Table of errors in the text

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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H8R4

Diggory Venn

Of all the characters in "The Return of the Native" Diggory Venn is the most unhurt, and, although it would seem superfluous to many, the happiness he finds is enough to satisfy his altruistic disposition.

Diggory Venn is the least realistic of Hardy's characters in this book as his ideas pertain to that of a supposed ideal man, rather than an ordinary individual with regard to the commandment "love thy neighbor". He is completely without passion: love (although he loves, it is with almost an indifferent air), jealousy, or anger. In the earlier part of his life, when his proposal is refused by Thomasin, instead of fighting for her or continuing to try to win her affection, he runs off and becomes a reddleman. He seems to know Fate or Hardy's conception of Fate and as soon as he feels himself caught in its grasp, gets away as quick as possible. Hardy's idea is that a person with great passion and, in a sense moving to shape their own destinies is doomed to destruction. This explains why Diggory, although moving, does not falter, because of his lack of passion. Another salient characteristic of Diggory's which sets him apart, is his lack of egotism. Some of his acts appear hardly befitting a normal man especially his watching out for the happiness of Thomasin, his unrequited love. Even though she is pledged to another man and his hope of ever having her for his own was almost completely shattered, still he persisted in overcoming the obstacles which stood in the path of her happiness with Wildeve. In trying to shape Thomasin's destiny, he is constantly turning up at the precise moment he is needed. The incident in the forest, when Wildeve won from Christian Mrs. Yeobright's gift money to her children, seemed completely foreclosed, when in strolled Venn from apparently nowhere. He intervenes with Fate and although he wins from Wildeve the money, makes a wrong move which eventually turns the whole plot in the story. Another time he challenges Fate is towards the end. Thomasin is wandering through the forest unattended, looking for Clym, who has run off after Wildeve and Eustacia. Diggory comes in again and turns the tide of affairs. His services finally result in self-satisfaction, when after Wildeve's death, he renounces his reddleman's trade, and Thomasin consents to marrying him.

In the end you cannot help but feel that Diggory has been substantiated for his many good deeds toward others. Although you cannot envy his lack of passion, somehow his ability to escape the clutches of Fate and come out on top lives long in your memory.

Happiness is a pleasurable experience that springs from possession of goods, the gratification of desires, or relief from pain or evil.

The first quality of happiness, the pleasurable experience that springs from possession of goods, is a most natural feeling. This usually happens when Christmas time or birthdays come around. When an individual such as myself receives gifts from others, that I have longed for, an enlightening pleasure takes place.

The first time I received a football eleven years ago, I thought was the happiest moment of my life. Since then, however, many things have occurred which have made me feel just as delighted, if not more so.

The second quality of happiness, that of the gratification of desires, usually occurs when an unfortunate soul, such as myself, has spent a long period of time waiting with anxiety for a certain position in business, politics, athletics, and so forth. When I finally acknowledge the pleasure of receiving this long-awaited position, an enviable sensation runs through my mind at having been so fortunate.

The third and final quality of happiness which I offer, is that of the pleasurable experience received from the relief of pain or evil. This is a quality which I, unfortunately, have not experienced. Therefore, not being an expert on the subject, I shall try to do my best in explaining this all-important quality.

A very good friend of mine who has all his life been afflicted with infantile paralysis recently paid his daily visit to church. As he got up to leave, he accidentally neglected to pick up his crutches. To his astonishment and mine he actually, for the first time in his life, was able to walk without the aid of crutches. Just to see the expressed feeling of joy on his face was an unforgettable thrill for me.

These, by no means, are the only qualities of happiness. There are numerous others, far too many to go into detail about, but in my opinion these are the top attributes of that virtue of happiness.

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M6W4

CLYM YEOBRIGHT

Clym Yeobright was indeed a courageous man, for he dared to defy Fate, which remains unmoved; also, he tried to revolutionize Egdon Heath, which would forever remain unchanged.

Clym returns to the heath firmly resolved never to go back to Paris. He wishes to start a school and educate the heath people. So important does he consider education and so firm is his idea, that he fails to reason out that the heath people don't want to be changed. Egdon Heath represents a huge mound covered with a thick stone wall. People may try to penetrate through this wall to the depths of Egdon, but they will only succeed in bruising and scarring themselves. Clym vainly tried to go through this stone wall, but each time he tried he grew weaker and weaker until he became a broken man.

Clym refuses to accept defeat, his inevitable end. Even his own mother fails to convince him that his idea for a school will be his ruin.

In spite of his short sight, we cannot feel pity for Clym, but admiration. Any man who will repeatedly attempt a futile task is courageous. Perhaps the one thing that carried him along was his love and admiration for Eustacia Vye.

In Eustacia he saw an educated and smart young woman who could help in his school. Since education was his great passion, I think his love for Eustacia was a love for her mind. He failed, however, to see how strong and willful she was. Eustacia Vye lived for herself and not for others, which idea was directly opposite to his plan. After his marriage to Eustacia the fury and heat of their love for each other dies quickly, and Clym, from this time on, begins to feel very unhappy. He loves his mother very dearly, but Eustacia dislikes her intensely. Even in his attempt to reconcile his mother to his marriage and Eustacia, he is thwarted by Eustacia. It is directly due to Eustacia that Mrs. Yeobright dies. Clym, however, does not realize this and blames himself for not having made the reconciliation sooner. After harsh words the lovers part, but each feels in the wrong and very incomplete without the other. Both are too proud to make the first step towards apology. Eustacia, who intensely hated the Heath, now tries to flee, but the side of a wall caves in and she plunges into a deep pond where she drowns.

Finally, Clym realizes he has made a grave mistake in tampering with lives over which he has no control. But was he not a brave man to attempt, although vainly, such a futile task?

08Y3

Perhaps the greatest misfortune of the human mind is a tendency to forfeit happiness in an endless search for it, probably because of a lack of apprehension of what is being sought. When asked for my conception of happiness, this fact was uppermost in my mind. Immediately I consulted the panacea for misunderstanding, the dictionary, which was, far from being helpful, quite disappointing in giving gratification for a synonym; for even an instrument designed for the interpretation of words only strengthened the misconception with which the modern mind frustrates itself.

Actually my instinct is to follow in this blind struggle for gratification. As I lose perspective, an object of desire becomes a creator of happiness. Too often, in reminiscing, I fancy that the return of a past incident would be my only requisite for happiness; but I did not feel happy at the time of its occurrence, nor am I happy in helplessly craving its return. Surely this is foolishness; nevertheless, the search for some abstraction seems equally as foolish to me. The joy of anticipation or retrospect is inevitably mixed with dissatisfaction; yet it is the closest to happiness that I get when surrendering to this personal weakness.

Giving destructive criticism is a great deal easier for me than suggesting remedies, since the cure is purely personal and probably as faulty as the ills. Certainly it is true that if I could find happiness as a factor independent of all material circumstances, it would be a more aware emotion than that of satisfaction over an achievement of an aspiration.

The contemplation of God and dedication to His supremacy is happiness of this sort, but it is a medium which is not available to me. The closest I have come to happiness unrelated to all material things has been in the appreciation of the moment. Almost every moment, if isolated, can be construed as happy if there is no consideration of future actions or consequences. Unless I consciously bring about the isolation of each short period of time, I look for happiness so hard that I do not see that I have it and that it is to be found with sorrow; since there is no happiness where there has never been pain.

401

F7P4

Eustacia Vye

Eustacia Vye was passionate and was much like Hardy's fate, therefore she came to a "no good" end. It was her passion and motion which brought about her ultimate destruction.

Eustacia was said to have "the passions and instincts of a goddess". She was exceedingly passionate in that throughout the story she was in love with either Wildeve or Clym. She not only had passionate desires for these two men, but she also loved Paris and all that it possessed. She desired Paris so much that her want for that city increased her hate for the heath. Eustacia also had motion. She did not like the heath because it was figuratively dead. She wanted life and action. That was what formed her inborn instincts. When she found out that she could not have one thing, she desired another, relatively the same. When she became bored with Clym, who had not lived up to her estimation, she changed her passions to Wildeve, and wherever she turned, she seemed to bring destruction to someone. She was indirectly responsible for the destruction of all the characters in the novel who had a great deal of passion and motion.

Eustacia was an example of Hardy's conception of fate, in which a person possessing passion plus motion would come to ultimate destruction. She was a person of the highest degree of passion, that is, possessing intense sentimental love, and therefore not only ruined her own life, but unintentionally wrecked those of all who came in contact with her passion and motion.

UGB3

Happiness

There are a few things in this world which money cannot buy; one of these is happiness. It is something which can be shared with people in all walks of life. One doesn't necessarily have to be rich or hold a prominent position in order to enjoy the wonderful experience of feeling happiness. Happiness may be found in many different ways; to some, the greatest happiness is very often found in the enjoyment of helping those less fortunate than themselves. When one is busy helping others, he doesn't have time to think of his own petty grievances.

Happiness can be obtained in the everyday tasks which come before you each day if you take pride in them and do your very best. You can then look upon these tasks with satisfaction and not only please yourself, but others as well.

It may be difficult to be happy if things don't turn out the way they are expected to, but if one always looks on the bright side of things, happiness is most always able to be found.

A few ways to spread more happiness in this world would be to do a little more praising and a little less jeering, and to have more patience in time of trouble and pain. Also, if we all tried to spread a little more kindness each day, this would be a happier place in which to live.

These are the conceptions of happiness which seem to be the most important to me, although others might not agree with them.

There are a few things in this world which money cannot
buy; one of these is happiness. It is something which can be
shared with people in all walks of life. One doesn't necessarily
have to be rich or hold a prominent position in order to
enjoy the wonderful experience of feeling happiness. Happiness
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is very often found in the enjoyment of helping those less
fortunate than themselves. When one is busy helping others, he
doesn't have time to think of his own petty grievances.

Happiness can be obtained in the everyday tasks which come
before you each day if you take pride in them and do your very
best. You can then look upon these tasks with satisfaction and
not only please yourself, but others as well.

It may be difficult to be happy if things don't turn out
the way they are expected to, but if one always looks on the
bright side of things, happiness is most always able to be found.
A few years to spend more happiness in this world would be
to do a little more smiling and a little less frowning, and to
have more patience in time of trouble and pain. Also, if we
all tried to spread a little more kindness each day, this world
is a happier place in which to live.

There are the necessities of happiness which seem to be
the most important to me, although others might not agree with
them.

C4M3

Since everyone is entitled to his own conception of happiness, probably no two people have identical conceptions. The dictionary states happiness as good luck; prosperity; a state of well-being. Even though these definitions are very general, I do not intend to disprove their veracity, but only to give my own ideas concerning happiness.

To me, there are a few basic kinds of happiness. There is the happiness that comes upon the knowledge of a high mark in a test, which is quite diverse from the feeling of happiness that runs through a person as he has a good time at a party or out on a date.

The former instance just mentioned is a happiness that comes with self-achievement. When I find that I have done something well, I feel happy and glad because I have done it well.

The latter illustration of happiness is not so much a happiness of personal achievement, but one in the sense of being joyful to be alive. It conforms nearest to the dictionary definition: a state of well-being. When I have that kind of happiness, the joy of being alive, my thoughts are only of the present and any troubles I might have disappear for the time-being.

A third kind of happiness that comes to me is the happiness that I get when I have done something good for someone else; something that has no direct effect on me.

A good example of this newest mentioned kind of happiness is a little incident, happening every year, which happened to me about two years ago.

Every Thanksgiving our young people's group at church sends canned foods as gifts for a homeless children's organization. I was selected to go along with the adult who delivered the food. The joy on the faces of the children when they received the food certainly made me feel happy, happy because there had been the chance for me to make someone else happy, if only in a little way.

These kinds of happinesses are not the only kinds. They are the ones that felt by me the most. Do not think they have to be your ways of being happy. They do not and probably are not. However, personal achievement, the joy of being alive, and kind deeds to others bring to me the happinesses that I enjoy the most.

P974

Diggory Venn

Diggory Venn was hard-working, and worked for everyone's benefit but his own, but in the end, the others are destroyed and Venn is left alone. He finds a form of happiness with Thomasin, although he is not really happy, since Thomasin had married once before to Wildeve.

Diggory's interest in Thomasin's future was aroused when he was told of the meeting of Eustacia and Wildeve by Johnny Nunsuch, who was tending Eustacia's fire. He had loved Thomasin two years previous, and he then decided that if he could not have Thomasin, he would do his best to make her happy. He tried to destroy Wildeve's interest in Eustacia by offering to take her to Budmouth, where she wanted to be. Wildeve was torn between two women, and the elimination of one would bring about more interest in the other, Thomasin, who he had already proposed to.

Venn seems, according to Hardy, to go along with Fate without crossing it, although he is moving. The other characters, except Thomasin, move and are emotional, and in Hardy's conception of Fate, this brings about ultimate destruction. Each moving character in the book is getting himself more and more entangled in the power of Fate.

In the end, Venn succeeds in joining Eustacia and Clym, by arousing Eustacia's interest in strange and exciting places, by telling her that Clym was a diamond merchant in Paris, her idea of a wonderful place to go. She attracts his interest and they are soon married, but Clym wants to be a school teacher and give up the diamond business.

Diggory's purpose in joining Clym and Eustacia was to increase Wildeve's love for Thomasin, and bring about a marriage, securing Thomasin's happiness. This scheme did not work out, however, because Wildeve still loved Eustacia, even after they were both married, and he offered to take her to Budmouth. As they were about to meet on the night they had planned to leave, Eustacia falls into the mead. Yeobright was nearly drowned and Wildeve was drowned while trying to save her. Wildeve and Thomasin were left. Diggory Venn's former love for Thomasin was renewed and they were married. Although they found each other, they were still not happy, because Diggory was more or less a second choice.

Thus Diggory Venn labored to give happiness to Thomasin, but finally married Thomasin himself. The others were destroyed according to Hardy's fate. The least moving of the characters was harmed the least, and the most moving character was destroyed first.

List of Teachers and Student Teachers Who Assisted
with this experiment

Group I

Anne McWeeney
Mary E. Curran
Dorothy G. Dewar
Dora E. Palmer
Teresa A. Delaney
A. J. Macomber
Phyllis Dennett
Gertrude E. Nye
Virginia Schroeder
John Markis
Mary Brian
Mary Rose Giacchi
Clare Dicks
James Oliver
Marion Wagner

Group II

N. E. Vuilleumier
Helen Lyns
E. Gertrude Mealy
Helen O. Lathrop
Ruth Cornell
Mary Robb
Florence J. Zwicker
Mary E. Reeves

Group III

H. Teman
Caroline Gross
Ruth J. Lovell
E. G. Connolly
Peter Dufault
Louise Foley
Vincent Gannon
Henry Gilmore
Shirley Klein
Miriam Kuusisto
Thomas McGrath
Wm. McMahon
Mary Mendum
Joan Sheldon
C. B. Noyes
Arnold Henderson
H. Blair Whitney
Elizabeth Higgins
Ruth Conley
I. V. Clarke

List of Teachers and Student Teachers who Assisted
with this experiment

Group I

Anne Mcweeney
Mary E. Gorton
Dorothy E. Dewar
Dora E. Palmer
Terese A. Dolan
A. J. Macomber
Phyllis Bennett
Gertrude E. Hye
Virginia Schroeder
John Harris
Mary Ryan
Mary Rose Glavin
Clara Dick
James Oliver
Morton Wagner

Group II

M. E. Williams
Helen Lynn
A. Gertrude Bealy
Helen C. Lathrop
Ruth Gurnea
Mary Ross
Flora E. Palmer
Mary E. Reeves

Group III

H. Toman
Gertrude Gross
Ruth J. Lovell
E. G. Connolly
Lester Duffell
Louise Foley
Vincent Gannon
Henry Gilmore
Shirley Klein
Vivian Kinsale
Thomas McGrath
Mr. McMahon
Mary McManis
John McManis
C. E. Hayes
Arnold Henderson
E. Blair Whitney
Elizabeth Higgins
Ruth Conley
I. V. Clarke

Table VI

Scores Assigned to Theme H9R4 by the Forty-three Scorers

Composite Scores	Prepara- tion	Organiza- tion	Style	Form
11.0	6.0	1.0	2.0	2.0
16.7	6.7	4.5	3.5	2.0
15.2	6.7	4.0	3.5	1.0
19.5	8.0	4.5	4.0	3.0
10.0	6.0	1.0	1.0	2.0
13.0	8.0	1.0	2.0	2.0
19.3	7.3	4.0	4.0	4.0
18.5	8.0	4.5	2.0	4.0
18.0	8.0	3.0	4.0	3.0
19.0	8.0	3.5	4.5	3.0
14.0	8.0	1.0	3.0	2.0
19.3	9.3	4.0	2.0	4.0
14.0	6.0	4.0	1.0	3.0
16.0	8.0	3.0	4.0	1.0
16.5	8.0	3.0	3.5	2.0
12.7	6.7	2.5	1.5	2.0
15.2	6.7	3.0	3.5	2.0
17.8	7.3	3.0	3.5	4.0
18.0	8.0	4.0	4.0	2.0
15.0	6.0	3.0	4.0	2.0
19.3	9.3	4.0	4.0	2.0
14.3	7.3	2.0	2.0	3.0
18.2	8.7	4.5	3.0	2.0
18.0	8.0	4.0	4.0	2.0
17.0	8.0	1.0	4.0	4.0
16.0	7.0	4.0	3.0	2.0
18.8	9.3	4.0	2.5	3.0
17.0	8.0	4.0	4.0	1.0
13.0	8.0	1.0	2.0	2.0
14.0	8.0	2.0	1.0	3.0
15.3	8.3	2.5	3.5	1.0
15.2	6.7	3.5	4.0	1.0
9.0	6.0	1.0	1.0	1.0
15.5	8.0	3.0	3.5	1.0
14.2	6.7	2.5	3.0	2.0
18.0	8.0	4.0	4.0	2.0
18.0	8.0	4.0	3.0	3.0
10.0	6.0	1.0	2.0	1.0
17.2	6.7	4.5	4.0	2.0
17.0	8.0	3.0	2.0	4.0
20.5	9.0	4.5	4.0	3.0
18.5	8.0	4.0	3.5	3.0
17.0	8.0	4.0	4.0	1.0

Table VI

Scores Assigned to Theme FHM by the Forty-three Scorers

Form	Style	Organization	Preparation	Composite Scores
2.0	2.0	1.0	6.0	11.0
2.0	2.5	4.5	6.7	16.7
1.0	3.5	4.0	6.7	15.2
2.0	4.0	4.5	6.0	16.5
2.0	1.0	1.0	6.0	10.0
2.0	2.0	1.0	6.0	13.0
4.0	4.0	4.0	7.3	19.3
4.0	2.0	4.5	6.0	16.5
2.0	4.0	3.0	6.0	16.0
2.0	4.5	3.5	6.0	19.0
2.0	2.0	1.0	6.0	14.0
4.0	2.0	4.0	6.3	19.3
2.0	1.0	4.0	6.0	14.0
1.0	4.0	3.0	6.0	16.0
2.0	2.5	3.0	6.0	16.5
2.0	1.5	2.5	6.7	16.7
2.0	2.5	3.0	6.7	16.2
4.0	3.5	3.0	7.3	17.8
2.0	4.0	4.0	6.0	18.0
2.0	4.0	3.0	6.0	16.0
2.0	4.0	4.0	6.3	19.3
2.0	2.0	2.0	7.3	14.3
2.0	2.0	4.5	6.7	16.2
2.0	4.0	4.0	6.0	18.0
4.0	4.0	1.0	6.0	17.0
2.0	2.0	4.0	7.0	16.0
2.0	2.5	4.0	6.3	16.8
1.0	4.0	4.0	6.0	17.0
2.0	2.0	1.0	6.0	13.0
2.0	1.0	2.0	6.0	14.0
1.0	2.5	2.5	6.3	15.3
1.0	4.0	2.5	6.7	15.2
1.0	1.0	1.0	6.0	9.0
1.0	2.5	3.0	6.0	15.5
2.0	2.0	2.5	6.7	14.2
2.0	4.0	4.0	6.0	16.0
2.0	2.0	4.0	6.0	18.0
1.0	2.0	1.0	6.0	10.0
2.0	4.0	4.5	6.7	17.2
4.0	2.0	3.0	6.0	17.0
2.0	4.0	4.5	6.0	20.5
2.0	2.5	4.0	6.0	18.5
1.0	4.0	4.0	6.0	17.0

Table VII

Scores Assigned to Theme F7P3

Composite Scores	Prepara- tion	Organiza- tion	Style	Form
18.0	8.0	4.0	2.0	4.0
10.0	2.0	2.0	3.0	3.0
16.0	8.0	3.0	2.0	3.0
13.0	6.0	3.0	2.0	2.0
11.0	4.0	1.0	2.0	4.0
17.0	8.0	4.0	4.0	1.0
14.0	6.0	3.0	3.0	2.0
18.0	8.0	4.0	4.0	2.0
14.0	6.0	4.0	2.0	2.0
13.0	4.0	2.0	3.0	4.0
16.0	8.0	4.0	2.0	2.0
17.0	8.0	3.0	2.0	4.0
10.0	6.0	1.0	2.0	1.0
14.0	4.0	4.0	4.0	2.0
8.0	4.0	1.0	2.0	1.0

Table VIII

Scores Assigned to Theme M6W4

Composite Scores	Prepara- tion	Organiza- tion	Style	Form
16.0	8.0	3.0	3.0	2.0
16.0	8.0	3.0	3.0	2.0
23.0	10.0	5.0	5.0	3.0
16.0	8.0	3.0	4.0	1.0
13.0	4.0	2.0	5.0	2.0
23.0	10.0	5.0	5.0	3.0
21.0	8.0	4.0	4.0	5.0
24.0	10.0	4.0	5.0	5.0
18.0	8.0	1.0	5.0	4.0
18.0	8.0	5.0	3.0	2.0
23.0	10.0	5.0	5.0	3.0
14.0	6.0	3.0	3.0	2.0
20.0	8.0	3.0	4.0	5.0
18.0	8.0	4.0	4.0	2.0
19.0	6.0	4.0	4.0	5.0

Table VII

Scores Assigned to Theme VII

Form	Style	Organization	Preparation	Composite Scores
4.0	2.0	4.0	8.0	18.0
3.0	3.0	3.0	3.0	10.0
3.0	3.0	3.0	8.0	18.0
3.0	3.0	3.0	3.0	12.0
4.0	3.0	1.0	4.0	11.0
1.0	4.0	4.0	3.0	17.0
3.0	3.0	3.0	3.0	14.0
3.0	4.0	4.0	3.0	18.0
3.0	3.0	4.0	3.0	14.0
4.0	3.0	3.0	4.0	18.0
3.0	3.0	4.0	3.0	15.0
3.0	3.0	3.0	3.0	12.0
4.0	3.0	3.0	3.0	17.0
1.0	3.0	1.0	3.0	10.0
3.0	4.0	4.0	4.0	18.0
1.0	3.0	1.0	4.0	8.0

Table VIII

Scores Assigned to Theme VIII

Form	Style	Organization	Preparation	Composite Scores
3.0	3.0	3.0	3.0	12.0
3.0	3.0	3.0	3.0	12.0
3.0	3.0	3.0	10.0	28.0
1.0	4.0	3.0	3.0	11.0
3.0	3.0	3.0	4.0	15.0
3.0	3.0	3.0	10.0	26.0
3.0	4.0	4.0	3.0	21.0
1.0	3.0	4.0	10.0	24.0
4.0	3.0	1.0	3.0	18.0
3.0	3.0	3.0	3.0	18.0
3.0	3.0	3.0	10.0	26.0
3.0	3.0	3.0	3.0	14.0
3.0	4.0	3.0	3.0	20.0
3.0	4.0	4.0	3.0	18.0
3.0	4.0	4.0	3.0	19.0

Table IX

Scores Assigned to Theme 08Y3

Composite Scores	Prepara- tion	Organiza- tion	Style	Form
20.0	8.0	4.0	3.0	5.0
25.0	10.0	5.0	5.0	5.0
21.0	8.0	4.0	4.0	5.0
17.0	6.0	2.0	4.0	5.0
20.0	8.0	3.0	4.0	5.0
15.0	6.0	4.0	2.0	3.0
25.0	10.0	5.0	5.0	5.0
18.0	8.0	2.0	4.0	4.0
18.0	8.0	3.0	2.0	5.0
21.0	8.0	4.0	4.0	5.0
23.0	10.0	5.0	4.0	4.0
15.0	6.0	3.0	2.0	4.0
21.0	8.0	4.0	4.0	5.0
20.0	8.0	2.0	5.0	5.0
14.0	2.0	3.0	4.0	5.0

Table X

Scores Assigned to Theme F7P4

10.0	4.0	1.0	1.0	4.0
8.0	4.0	0.0	1.0	3.0
10.0	4.0	1.0	2.0	3.0
11.0	4.0	1.0	3.0	3.0
8.0	4.0	0.0	1.0	3.0
15.0	6.0	3.0	3.0	3.0
9.0	4.0	1.0	2.0	2.0
8.0	4.0	0.0	2.0	2.0
8.0	4.0	1.0	1.0	2.0
10.0	4.0	1.0	1.0	4.0
12.0	4.0	2.0	3.0	3.0
12.0	4.0	3.0	2.0	3.0
10.0	4.0	1.0	2.0	3.0
8.0	4.0	1.0	1.0	2.0
12.0	6.0	3.0	2.0	1.0

Table XI

Scores Assigned to Theme U6E3

Composite Scores	Preparation	Organization	Style	Form
12.0	6.0	2.0	2.0	2.0
22.0	10.0	4.0	4.0	4.0
7.0	2.0	0.0	1.0	4.0
15.0	6.0	3.0	2.0	4.0
12.0	4.0	2.0	2.0	4.0
17.0	8.0	3.0	4.0	2.0
18.0	8.0	2.0	3.0	5.0
21.0	8.0	5.0	3.0	5.0
13.0	6.0	1.0	2.0	4.0
14.0	6.0	2.0	4.0	2.0
21.0	10.0	3.0	4.0	4.0
10.0	2.0	3.0	1.0	4.0
8.0	4.0	2.0	0.0	2.0
19.0	8.0	3.0	4.0	4.0
21.0	10.0	4.0	3.0	4.0

Table XII

Scores Assigned to Theme C4M3

Composite Scores	Preparation	Organization	Style	Form
16.0	8.0	3.0	2.0	3.0
13.0	6.0	1.0	3.0	3.0
11.0	4.0	2.0	2.0	3.0
18.0	8.0	4.0	3.0	3.0
14.0	6.0	1.0	3.0	4.0
20.0	10.0	4.0	4.0	2.0
15.0	6.0	3.0	3.0	3.0
14.0	6.0	4.0	3.0	1.0
17.0	8.0	4.0	3.0	2.0
18.0	8.0	3.0	3.0	4.0
11.0	6.0	1.0	1.0	3.0
14.0	6.0	4.0	2.0	2.0
10.0	4.0	1.0	3.0	2.0
9.0	4.0	2.0	2.0	1.0
14.0	6.0	2.0	3.0	3.0

Table XI

Scores Assigned to Theme U623

Form	Style	Organization	Preparation	Composite Scores
2.0	2.0	2.0	2.0	12.0
4.0	4.0	4.0	10.0	22.0
4.0	1.0	0.0	2.0	7.0
4.0	2.0	2.0	2.0	12.0
4.0	2.0	2.0	4.0	12.0
2.0	4.0	2.0	2.0	17.0
2.0	2.0	2.0	2.0	12.0
2.0	2.0	2.0	2.0	21.0
4.0	2.0	1.0	2.0	12.0
2.0	4.0	2.0	2.0	14.0
4.0	4.0	2.0	10.0	21.0
4.0	1.0	2.0	2.0	10.0
2.0	0.0	2.0	4.0	2.0
4.0	4.0	2.0	2.0	12.0
4.0	2.0	4.0	10.0	21.0

Table XII

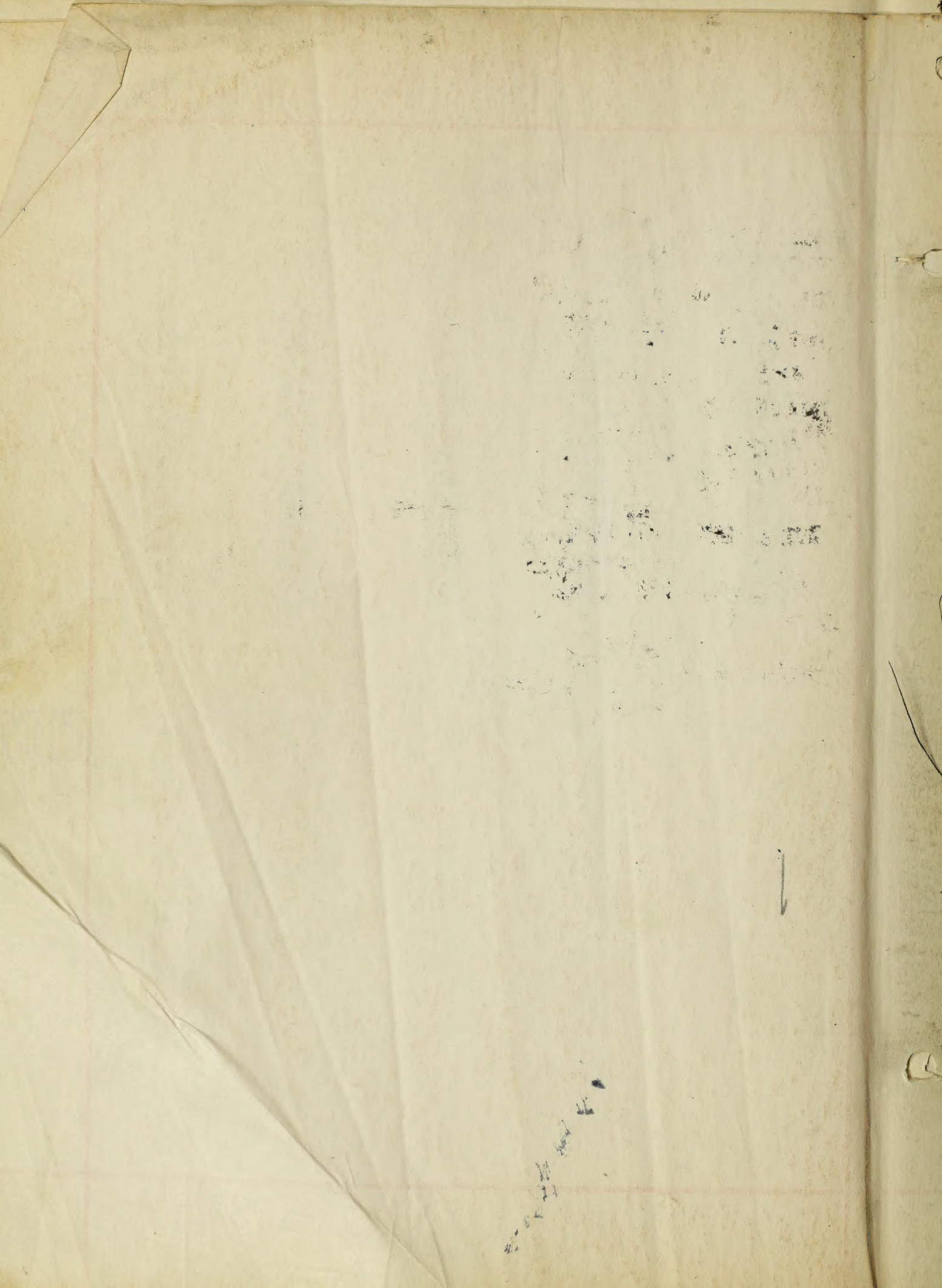
Scores Assigned to Theme U623

Form	Style	Organization	Preparation	Composite Scores
2.0	2.0	2.0	2.0	12.0
2.0	2.0	1.0	2.0	12.0
2.0	2.0	2.0	4.0	11.0
2.0	2.0	4.0	2.0	12.0
4.0	2.0	1.0	2.0	14.0
2.0	4.0	4.0	10.0	20.0
2.0	2.0	2.0	2.0	12.0
1.0	2.0	4.0	2.0	14.0
2.0	2.0	4.0	2.0	17.0
4.0	2.0	2.0	2.0	12.0
2.0	1.0	1.0	2.0	11.0
2.0	2.0	4.0	2.0	14.0
2.0	2.0	1.0	2.0	10.0
1.0	2.0	2.0	4.0	2.0
2.0	2.0	2.0	2.0	14.0

Table XIII

Scores Assigned to Theme P9Z4

Composite Scores	Prepara- tion	Organiza- tion	Style	Form
15.0	8.0	3.0	3.0	1.0
6.0	2.0	2.0	1.0	1.0
11.0	4.0	1.0	3.0	3.0
10.0	6.0	0.0	3.0	1.0
17.0	8.0	3.0	4.0	2.0
7.0	2.0	2.0	2.0	1.0
14.0	6.0	3.0	3.0	2.0
14.0	6.0	2.0	3.0	3.0
11.0	6.0	1.0	3.0	1.0
9.0	2.0	3.0	3.0	1.0
16.0	8.0	2.0	3.0	3.0
10.0	4.0	1.0	3.0	2.0
11.0	6.0	1.0	2.0	2.0
15.0	8.0	2.0	4.0	1.0
12.0	6.0	2.0	3.0	1.0



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